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# SOCIETY GYMNASTICS

AND

424"

## VOICE-CULTURE

*ADAPTED FROM THE*

## DELSARTE SYSTEM

BY

GENEVIEVE STEBBINS

(MRS. J. A. THOMPSON)

THIRD EDITION

28 WEST 23d ST., NEW YORK

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1891

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TO

*MRS. SYLVANUS REED*

THIS LITTLE BOOK IS AFFECTIONATELY DEDICATED  
IN GRATEFUL ACKNOWLEDGMENT OF HER PROMPT RECOG-  
NITION OF THE VALUE OF THE LESSONS

IT CONTAINS

*BY THE AUTHOR*



	<i>Page.</i>
LESSON XII.	
The Hand .....	45
LESSON XIII.	
The Wrist, Elbow and Shoulder .....	52
LESSON XIV.	
The Head .....	54
LESSON XV.	
Primary Opposition of Head and Arm .....	58
LESSON XVI.	
Gymnastic Points for Review .....	61
LESSON XVII.	
The Principles of Gesture .....	66
LESSON XVIII.	
VOCAL-CULTURE.	
Respiration .....	73
LESSON XIX.	
Vowel Molding and Consonant Articulation .....	76
LESSON XX.	
Pronunciation .....	83
LESSON XXI.	
Inflection .....	86
LESSON XXII.	
Special Inflections .....	89
LESSON XXIII.	
The Inflective Chart of Gesture .....	91
Practical Application of the Gymnastics .....	93
Order of Drill .....	94
Musical Accompaniments for Exercises .....	97

## PREFACE.

---

This little book comes to you, dear friends, as a message, and it says, Look within, think of your own bodies as but servants for the ego within; train them to be attentive, obedient, alert to the slightest desire of that inner monitor. Study that flesh-bound volume—yourself, for surely if you can find nothing within to repay you, you will gain nothing without. Form an idea of what you wish to be, then aspire toward it. Realize that outer poise is but a correspondence of inner poise—the only perfect state, mental, moral and physical poise.

The terms used in astronomical science—**centrifugal**, **centripetal** and **centered** motion are translated in Delsarte phraseology into **excentric**, **concentric** and **normal**, for the laws of great are the laws of little.

The public is cautioned against those teachers who christen any form of light calisthenics with Delsarte's name; there are very few as yet competent to teach his system.

Mere athletics will not give symmetry and grace; they must be guided by æsthetic law or there will result an over-development of some one part at the expense of the whole.

If mere physical work were all that is necessary, our mechanics would be models of bearing, and washerwomen would have the presence of duchesses. Ordinary physical culture develops action in the embryonic **straight line**, while the Delsarte training develops in lines of **changing curve**, and

has been arranged after a close study of the antique, as shown in Greek marbles.

The exercises for the arms and hands will greatly help the musician in freeing the channels of communication; they do more for the arm and wrist than the most delicate fencing.

The great Delsarte principle of action is: **Strength at the centre, freedom at the surface.**

Neither gymnastic apparatus nor change of dress is required.

The system is in harmony with the most advanced science, and with the principles of art. Art is the picture of the outer expression of an impression.

Every impression causes a nervous discharge which may affect the ganglionic system, or the brain, or may be outwardly expressed.

This gymnastic system will cure nervousness by training the body to habitual poise, and the mind to calm.

GENEVIEVE STEBBINS THOMPSON,

140 Nassau Street, New York.

## LESSON I.

---

### Introductory.

---

“All things visible are the expressions of an interior spiritual essence;” but not all that is in the interior is expressed on the surface. Many a latent beauty remains undeveloped in the recesses of the soul; so an education of the body is necessary before it can become the plastic medium of the soul.

Regarding the body only as an instrument, the question arises, How can I, the real ego, best use this instrument?

First, all its channels of communication must be cleared; its hinges must work freely. In other words—to preserve the figure of a machine,—it must be put in good running order. For this purpose, Delsarte arranged the **relaxing exercises**, which draw back the nervous energies from the surfaces to the centres, as in sleep.

Next, the machine being in readiness to receive and to conduct the force, the active power must be introduced; and, for this purpose, Delsarte instituted a series of **energizing exercises**.

Finally, the direction of the energy, and its application, are to be considered; and this is to be done by a study of the laws of expression.

The Delsarte System is founded on this great principle—the law of correspondence, which is as follows:

Every expression of the face, every gesture and every posture of the body corresponds to, or is but the outward expression of, an inner emotion or condition of the mind, be it one of beauty or one of ugliness.

A selection of those expressions, gestures and postures which represent the beautiful and harmonious emotions or conditions within, and the training of the body to easily and naturally assume them, cannot fail to raise us toward an ideal humanity, to which we all aspire.

This was the method of education adopted by the Greeks when Greece was in her prime, and from which has come down to our utilitarian age the immortal legacy of gods and heroes representing an ideal humanity.

There is no one to whom this training would not be beneficial. It is to load chains upon young people to neglect their education in this direction.

All of the foregoing remarks apply directly to the **voice**, as well as to **attitude** and **motion**; for voice is but a more subtle physical action; and the ex-

ercises for its best development follow the same design and sequence as do those for training the body, viz., **relaxing, energizing and directing**, according to the laws of ideal tone, for vocal sound expresses every phase of feeling.

Let us learn from nature. Listen to the croak of a frog, the hum of the insect, the song of a bird, the murmur of the sea, the sighing of the breeze, the roar of the tempest—all are to us the correspondence of some emotion, pleasing or displeasing.

The body, then, represents the soul: but observe that the meaning is not that the body should be trained to a mechanical imitation of some other person's soul. Oh, no, it is far, very far, from that. This training is designed to, and it does, free our own souls: and, by placing before us the signification of exterior grace and its correspondence with inner excellence and beauty, it enables us to outwardly express that which is most pleasing and beautiful within. All bodily grace should flow from an inner source: but the channels may be choked, and a system of training is necessary to free those channels.

These gymnastics are founded on the **law of poise**, which is here called the **law of opposition**. It is the outer correspondence of inner poise. In the antique we always find this **opposition of levers**, for the subjects were gods and heroes, superbly

calm in their inner nature, whatever might be the outer tempest. In modern art we more rarely find the figure in opposition. The artistic instinct seems to realize the lack of poise in poor modern humanity. The principle may be formulated thus: **Lines of opposition show the individual stronger than the emotion, while parallel direction shows the emotion stronger than the individual.**

---

*Question*—How do we regard the body?

*Answer*—As an instrument.

*Q.*—What three things are necessary in order to obtain the best use of this instrument?

*Q.*—What is the Delsarte System founded on?

*A.*—On the law of correspondence.

*Q.*—What is the law of correspondence?

*Q.*—Why does this system of training apply also to the voice?

*Q.*—What is the purpose of this system of training?

*A.*—To free our souls by freeing the channels of communication, and to enable us to outwardly express that which is most pleasing and beautiful within.

*Q.*—Upon what are the gymnastics of this system based?

*A.*—Upon the law of opposition.

# *RELAXING EXERCISES.*

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## LESSON II.

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### Relaxing Exercises for the Various Members of the Body.

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#### EXERCISE I.

##### *THE HANDS.*

The hand hangs lifeless from the wrist; in that condition shake it—no energy in the hand.

Practice first the hands singly, and then both together.

#### EXERCISE II.

##### *THE FINGERS.*

The fingers hang lifeless from the knuckles; in that condition shake them—no energy in the fingers.

Practice first the fingers of each hand singly, and then of both hands together.

#### EXERCISE III.

##### *THE FOREARMS.*

The forearm hangs lifeless from the elbow; the elbow held out as high as the shoulder, with the forearm dropping vertically; in that condition



shake it by moving the arm forward and backward—no energy in the forearm.

Practice first each forearm singly, and then both together.

#### EXERCISE IV.

##### *THE ARMS.*

The arms hang lifeless from the shoulders ; stand erect and twist the torso from side to side, swinging the arms by this motion—no energy in the arms.

#### EXERCISE V.

Raise the arms above the head ; then withdraw all will-force from them, letting them fall lifelessly to the sides.

#### EXERCISE VI.

The right arm hangs lifeless from the shoulder, the weight of the body back on the right leg ; swing the body on bent knees, thus loosely swinging the arm—no energy in the arm.

#### EXERCISE VII.

The same with the left arm, the weight of body back on the left leg.

#### EXERCISE VIII.

##### *THE FOOT.*

The foot hangs lifeless from the ankle ; in that condition shake it—no energy in the foot.

Practice each foot alternately.

## EXERCISE IX.

*THE LEG.*

The leg hangs lifeless from the knee, which is raised in front; in that condition shake it—no energy in the leg.

Practice each leg alternately.

## EXERCISE X.

*THE THIGH.*

The thigh hangs lifeless from the hip (the pupil should stand on a stool so as to allow an easy swing of the thigh); in that condition shake it by swaying the body—no energy in the thigh.

Practice each thigh alternately.

## EXERCISE XI.

*THE KNEE.*

Raise the knee in front as high as the hip, then drop it lifeless—no energy in the knee.

Practice each knee alternately.

## EXERCISE XII.

*THE TORSO.*

The head drops lifelessly on the shoulder; its weight causes the thorax to droop relaxed, and the entire torso relaxes.

## EXERCISE XIII.

*THE HEAD.*

Let the head fall backward lifelessly; in that condition swing the torso around, allowing the head to sway about lifelessly.

## SECOND LESSON.

## EXERCISE XIV.

*THE EYELIDS.*

Raise the eyelids energetically ; then drop them lifelessly.

## EXERCISE XV.

*LOWER JAW AND TONGUE.*

Let the lower jaw and tongue hang lifeless ; in that condition move the head forward, backward and sideways—no energy in jaw or tongue.

## EXERCISE XVI.

Drop the entire body, beginning with eyelids, jaw, head, torso, etc.

*Each of these Exercises should be repeated several times.*

---

*Question*—What is the use of the Relaxing Exercises ?

*Answer*—To free the channels of expression ; to put the machine called the body in good running order.

# *ENERGIZING EXERCISES.*

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## LESSON III.

---

### Standing Exercises.

---

The **energizing exercises** are arranged for the purpose of directing the will-force according to the laws of equilibrium and gradual development.

Flexible action in lines of changing curve is what distinguishes the beautiful from the merely strong. Nature in development is first **angular**, then **circular**, and finally **spiral**.

In the human form, when poised on both feet, the spiral line is seen, for the head has a convex curve, the body a concave curve, and the legs a convex curve,—that is, looking at the main outline, and not going into the details. To preserve this spiral line of changing curve, when we shift the weight we should incline the **head** to the side of the **strong leg**, the **torso** inclining away from that leg. When the arms are inactive, this rule should be observed: **Bend the head toward the strong leg; bend the torso away from the strong leg.**

By the strong leg is meant the one bearing the weight of the body.

This opposite movement of contiguous members of the body produces the line of changing curve, giving an expression of strength and beauty.

---

Stand with weight principally on balls of feet.

In all the **standing exercises** carefully observe the rule of opposition curves: Incline the head to the side of the strong leg; the torso from it. The arc in which the head swings being much smaller than that of the torso or of the leg, the inclination of the head should be proportionately less. The muscles of the thorax and of the back should hold the abdomen up, while the abdominal muscles hold it in. There should be no slouching at the hips.

#### EXERCISE I.

##### *SIDE POISE.*

Stand erect, with the feet slightly apart, and the weight on both feet equally. Sway to the right, putting the weight upon the right leg. Then sway to the left, putting the weight upon the left leg. Repeat six times in slow continuous motion.

#### EXERCISE II.

##### *FORWARD AND BACK POISE.*

Place one foot a short distance directly in front of the other, weight on both. Sway forward,

throwing weight on forward foot. Sway backward, throwing weight on backward foot. Repeat six times.

## EXERCISE III.

*OBLIQUE POISE.*

Place one foot forward obliquely from the body. Incline the weight upon it and back again. Repeat six times.

## EXERCISE IV.

*HEEL TO TOE POISE.*

Stand on both feet, heels together. Sway forward from heel to toe; then backward; then sideways; then obliquely. Repeat six times.

## EXERCISE V.

*RISING ON THE TOES.*

Stand on both feet, with heels together. Rise slowly to tiptoes; descend, without jarring, to the heels. Repeat six times.

## EXERCISE VI.

*OPPOSITE ROTATION OF BODY AND HEAD.*

Stand erect on both feet. Simultaneously twist or rotate torso to the right (without twisting thighs), while the head turns to the left. Repeat six times.

In the foregoing exercises observe opposition of curves, high carriage of the chest, and firm bearing

of the shoulders, for development of the upper part of the body is greatly to be desired.

In the Athenian gymnasium grace and dignity of movement were considered, as well as strength and skill; and far and wide the Athenian was noted for his easy bearing and superb carriage. It was in the gymnasiums that the sculptors searched for models of symmetry and beauty.

NOTE.—In practicing these exercises, an accompaniment of music is recommended for preserving the rhythm. Suitable music is given in the back part of the book.

---

*Question*—What is the purpose of the energizing or recomposing exercises?

*Answer*—The directing of the will-force through the successive articulations, according to the law of equilibrium and gradual development.

*Q.*—What distinguishes the beautiful from the merely strong in action?

*A.*—Flexible action in lines of changing curves.

*Q.*—What is the order of development in nature?

*A.*—First angular, then circular, and finally spiral, which is a combination of the first two.

*Q.*—How is the line of changing curve maintained when the arms are inactive?

*A.*—By observing the rule of opposition.

*Q.*—What is the rule of opposition?

*A.*—It is the opposite movement of contiguous members.

## LESSON IV.

---

### Basic Attitudes.

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NOTE.—The Basic Attitudes as here given accord with Delsarte's manuscripts, copies of which are in possession of the author.

---

#### *FIRST ATTITUDE.*

The **first attitude** is normal, and consists in an equal disposition of the weight of the body upon both legs. It is the attitude of the soldier at "attention," without the rigidity. It is the one that a gentleman assumes in saluting. It characterizes the feebleness of infancy and of old age. It indicates respect.

#### *SECOND ATTITUDE.*

The **second attitude** characterizes reserve force, and is assumed by letting the weight of the body fall upon one or the other hip, and in carrying the leg, which is then free, forward. This should be done without tension or stiffness, and the free leg



should be slightly bent. This attitude indicates also certain concentric passions which are concealed under a calm exterior.

#### THIRD ATTITUDE.

The **third attitude** characterizes vehemence, of which it is the type. It is the eccentric attitude *par excellence*, and consists in carrying all the weight of the body forward and extending the backward leg in exact proportion to the advancement of the torso.

#### FOURTH ATTITUDE.

The **fourth attitude** characterizes the feebleness which follows vehemence, and is the type of concentration. It is in its aspect as in its character, the direct opposite of the third attitude. This attitude is assumed by carrying all the weight of the body backward, contrary to the preceding attitude (where the weight was carried forward), and in bending the leg which carries the weight of the body. It is again the opposite of the preceding attitude, in which the leg should be straight. This attitude is nearly that of the *tireur* in fencing, differing slightly from that, however, in the position of the backward foot, which, in fencing, is at one side. One can verify the regularity of this attitude by kneeling, which is the extreme of it.

If it is well taken, it will easily lead to a kneeling posture.

*FIFTH ATTITUDE.*

The **fifth attitude** is useful as a preparation for the oblique walk. It is colorless, transitive, suspensive in its signification. In the walk it finishes the summits of the angles. We define this attitude as a transversal third; that is to say, that the free leg, instead of being behind as in the third attitude, is here on a line with the strong leg, in such a way that the body, instead of being forward, ought to be in an attitude slightly inclined to one side.

*SIXTH ATTITUDE.*

The **sixth attitude** gives the deferential step, and is an attitude of extreme ceremony. It is never taken except in the presence of kings or princes. In it the free leg of the fifth attitude becomes the strong leg, in carrying itself laterally and slightly forward, and so crosses the backward leg.

*SEVENTH ATTITUDE.*

The **seventh attitude** characterizes absolute repose. It is the strongest attitude, and is, consequently, the one drunkenness assumes in order to resist unsteadiness. It is at once the attitude of vertigo and of extreme confidence. The apparent incongruity of the two opposite significations of

this attitude may be surprising, and seem inconsistent; but, to comprehend this principle, it must be remembered that strong attitudes are instinctively assumed by the weak, in an endeavor to overcome their weakness. It consists in the equal division of the weight of the body on both legs, which are wide apart. It is ungainly, and would be out of place in a drawing-room.

#### *EIGHTH ATTITUDE.*

The **eighth attitude** characterizes the doubtful position between the offensive and the defensive. It is half way between the third and the fourth attitudes. Thus it expresses the hesitating state of the mind as well as of the body. Man, when placed between the offensive and the defensive, takes this attitude as if to sound the resources of his courage in presence of an enemy stronger than himself. From this position he can either advance or retreat. This attitude is like the seventh, except that the legs, instead of being side by side, are one behind the other, with the body facing the forward leg, the legs wide apart, and, as in the seventh attitude, bearing each an equal part of the weight of the body.

#### *NINTH ATTITUDE.*

The **ninth attitude** characterizes defiance. It is an extended second attitude, and differs from it

only in that the free leg is extended instead of being bent as in the second. It is necessary, in order to assume this attitude, that all possible extension should be given to the free leg without bending the strong one. To prevent such a flexion, the body should be carried with force upon the hip of the strong leg, so that the side of the free leg can elongate.

NOTE.—Instead of the ceremonious attitude, the sixth, some of Delsarte's pupils give the attitude of explosion as represented in the Fighting Gladiator; but Delsarte may have considered that as simply arrested running. Certainly, his own manuscripts do not contain it as a basic attitude.

---

*Question*—What are the basic attitudes and their significations?

## LESSON V.

---

### ✧ Sitting Exercises.

---

#### EXERCISE I.

##### *SITTING.*

Stand before a chair in the **first attitude**. Place one foot behind you and courtesey into the chair. Observe the **rule of opposition**, *i. e.*, as the weight is carried to the backward leg incline the torso forward and the head backward.

#### EXERCISE II.

##### *RISING.*

Incline the torso forward and the head backward; then rise slowly by the power of the legs.

- ✧ Both in sitting and in rising care should be taken not to transfer the exertion from the legs to the arms and so pry, as it were, the body from the chair by placing the hands or elbows upon the knees. Repeat sitting and rising exercises six times, alternating the legs.

## EXERCISE III.

## SITTING POISES.

Seated in a chair, sway to the right, to the left, forward, backward, and obliquely. Observe the rule of opposition: When the **torso leans forward**, let the **head fall backward**, etc. Perform these exercises very slowly, as that will produce self-control in movement.

While observing the rule of opposition in the sitting poises, care should be taken not to give a disproportionate movement to the head. Let the movement of the head seem to result from the movement of the torso, and not seem independent of it.

---

*Question*—What is gained by an observance of the rule of opposition in sitting and in rising?

*Answer*—The preservation of a vertical line of motion by an equal distribution of the mass of the body about that line.

*Q.*—In sitting and in rising what should be particularly avoided?

*A.*—A transfer of the exertion from the legs to the arms.

*Q.*—What is gained by the practice of the poising exercises when seated?

*A.*—The habit of opposition carriage of head and torso when the arms are inactive.

## LESSON VI.

---

 Pivoting, Courtesying, Kneeling.

---

### EXERCISE I.

#### *THE RIGHT PIVOT.*

Stand erect with the feet slightly apart. Sway to the right; then, with the weight on the ball of the right foot, maintaining the balance by resting the ball of the left foot lightly on the floor, pivot or turn toward the left, both heels just clearing the floor in turning; weight on ball of left foot.

### EXERCISE II.

#### *THE LEFT PIVOT.*

The same movement reversed, beginning by swaying to the left with the weight on the ball of the left foot. Pivot on ball of right foot.

### EXERCISE III.

#### *THE BACKWARD PIVOT.*

Stand erect with one foot advanced and the weight on the ball of the advanced foot. Maintain the balance as before, and turn half way round. By re-

## *PIVOTING, COURTESYING, KNEELING. 29*

peating this action again, face the front. Repeat six times, with the weight alternately on the right and left foot, transferring the weight from one foot to the other while pivoting.

A pivot changes the direction of the walk, and, when done slowly and easily, prevents confusion of steps.

### EXERCISE IV.

#### *THE COURTESY.*

Place one foot behind, with the weight resting upon it. Sink toward the floor by slowly bending the backward knee (the forward knee will also bend). Incline the torso forward and the head backward. Rise slowly to an erect posture and bring the feet together.

The courtesy is a reverence or form of prostration. It says pantomimically: "I humble myself before you; your greatness crushes me." The degree of prostration should be proportionate to the rank of the person before whom the obeisance is made.

### EXERCISE V.

#### *KNEELING.*

Begin as in the courtesy—kneeling is but a deeper obeisance,—and bend the knee until it rests on the floor. Rise by swaying the weight upon the advanced leg. Observe the **opposition of head and torso**. Repeat kneeling by a forward step.



In bringing the hand to the floor for any purpose, as to pick up some object, it is always better and more graceful to kneel than to stoop. Be careful to have the knee resting on the floor near the object sought.

#### EXERCISE VI.

##### *FALLING.*

X Falling in such a manner as to simulate swooning, cannot be practiced with entire safety without personal instruction. In falling, begin by courtesying as low as possible, observing **opposition of head and torso**. Then drop sideways until the thigh just above the knee strikes the floor, maintaining as nearly as possible an upright position of the torso. **As the thigh strikes the floor, let the torso fall backward prone upon the floor, and at the same time straighten the legs.** Perfect control of all the muscles must be obtained throughout. If this is done, and if the movement is performed quickly and without pauses, it will appear like a sudden and involuntary fall.

---

*Question*—What is the object of the pivot?

*Answer*—To change the direction of the body. In the walk it prevents confusion of steps.

*Q.*—What is the courtesy?

*A.*—It is a reverence, an obeisance; it says: "I am your humble servant."

*Q.*—What is kneeling?

## LESSON VII.

---

### Walking.

---

Nothing gives such an impression of dignity, grace and breeding as does a fine walk. It shows energy and self-control, decision of character and proper self-esteem. Said a slave to his Athenian master, whom he was trying to save from pursuit by personating him: "Alas! my master, I shall betray you to your enemies by my ungainly walk, for I have not been trained in the gymnasium to walk as the nobles."

Dancing-lessons are not walking-lessons. An excellent dancer may be, and often is, ungraceful in walking, as witness the mincing step of the ballet-girl. A dancing-master rarely can, or, at least, rarely does, teach a boy or girl to walk well.

### EXERCISE I.

#### *DEVELOPMENT OF FORCE IN THE LEG.*

Stand erect, feet together, abdomen in, chest up and shoulders firm. Advance the thigh, letting the leg from the knee down hang lifeless. Straighten

the leg and plant the ball of the foot on the floor in advance, with the toe turned out. Repeat six times with each leg.

## EXERCISE II.

*STEP MOVEMENT.*

Begin as in the preceding movement; and, when the advanced foot is placed upon the floor, transfer the weight to that leg by pushing against the floor with the backward foot. The advanced leg should be straight before it receives the weight. Repeat six times with each leg.

## EXERCISE III.

*WALKING.*

Begin as in the first and second movements. When the weight is on the advanced foot, bring the backward foot in advance, and thus proceed, observing the **rule of opposition** in the carriage of the entire body. Carry the head erect, with the chin drawn well in; and to this end it is well to practice the walk with a book placed on the head.

Walking with the feet bare, and with an erect bearing and a slow step, the ball of the foot will strike the ground first; and, in practicing these exercises, it should do so, although ordinarily the heel strikes first; but care should always be taken that the toes are not lifted high as the foot comes down.

## LESSON VIII.

---

### Arm-Movements.

---

**NOTE.**—An accompaniment of music is recommended. See back part of the book.

There are three important arm-movements: The **spiral**, the **serpentine**, and the **directing**.

#### EXERCISE I.

##### *THE SPIRAL.*

Raise the arm in front, with will-force as yet in the upper arm only. Turn the arm in such a manner as to allow the forearm and hand to hang lifeless from the elbow. Then pass will-force into the forearm, raising it and unbending the elbow, but still having the hand relaxed. Finally, by a rotary movement of the wrist, turn the palm upward, with the hand level with the forearm.

In this exercise a gradual development of movement takes place, and unfolds the articulations one after another as the will-force progresses through the arm. The movement should be continuous.

There should be no pause in the progress of the will-force from shoulder to hand.

#### EXERCISE II.

The arm being raised as in preceding exercise, withdraw the will-force gradually, and in an inverse order of its progression; that is, first from the hand, then from the forearm, and, finally, from the upper arm and the shoulder.

#### EXERCISE III.

Practice the foregoing exercises at every height of the arms, from the lowest to the highest. The angle, which the forearm forms with the upper arm, as in the first movement it hangs lifeless from the elbow, will become from obtuse more and more acute until, finally, when the highest altitude is reached, the arm, when extended, will be directly above the head.

#### EXERCISE IV.

Practice these unfolding exercises, extending the arms to the sides and obliquely.

This unfolding movement traces a line of changing curve as it progresses through the various articulations, and is a most graceful exercise. The spiral signifies the progress of the straight line added to the expansion of the circle.

## EXERCISE V.

Combine all the various poises as given in Lesson III. with the foregoing unfolding or spiral movements of both arms in all directions and to all heights. This is a valuable gymnastic exercise and should be practiced greatly.

The practice of these spiral movements, which gradually unfold the various articulations, produces ease and self-control. It avoids the nervous, jerky motions used in the ordinary light calisthenics.

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*Question*—What are the three important arm-movements?

*Answer*—Spiral, serpentine and directing.

*Q.*—What point of the spiral movement should be particularly noted?

*A.*—The final rotary movement of the wrist, which throws the hand to its place. The agility of the wrist in this movement is of the greatest importance in fencing.

*Q.*—Why is this movement called the spiral?

*A.*—Because it traces a line of changing curve.

*Q.*—What does the spiral signify?

*A.*—The progress of the straight line added to the expansion of the circle.

## LESSON IX.

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### Arm-Movements.—*Continued.*

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#### EXERCISE I.

##### *THE WRIST.*

Extend the arm out to the side level with the shoulder, the hand hanging lifeless from the wrist. Now, holding the finger-tips at the same height, sink the wrist below the hand, the energy for the motion being entirely in the arm and wrist.

In first practicing this exercise, it is well to lightly rest the finger-tips on some fixed object in order to hold them at the same height.

#### EXERCISE II.

Practice this wrist-movement with the arms extended in front, at the sides, over the head, and in all positions.

#### EXERCISE III.

Raise the arm, letting the hand hang lifeless as before. Turn the wrist with no moving energy in the hand, allowing the hand to extend gently.

**EXERCISE IV.**

Practice this movement with the arm in every direction and position.

These exercises train the wrist to carry the hand, instead of the hand awkwardly carrying itself, as is the case when the hand is too full of will-force, too energetic. Too much energy indicates too little reserve force, and one of the elements of grace is the doing a thing well with the least expenditure of force.

**EXERCISE V.*****SERPENTINE MOVEMENT.***

Begin as in first exercise; and, when the wrist is sunk, turn the wrist until the fingers point to the ground, the palm out. Now raise the hand, holding wrist still until the fingers point up, and the back of hand is out. The elbow, which has hitherto remained unbent, now bends and falls until the finger-tips touch the shoulder. Now raise the elbow level with the shoulder, the wrist near the armpit, hand falling lifelessly. Then lower the elbow and turn the forearm and hand so that the fingers point outward. Then straighten the elbow, extending the arm out to the side, and raise the hand by sinking the wrist by one quick outward action, thus coming back to the same position as in the beginning.



## EXERCISE VI.

Practice the serpentine movement in various directions, and at various altitudes.

The serpentine movement is so named from its flexible action of wrist and the turning or writhing, which seems to suggest the strength and liteness of the serpent. It brings into play every form of motion—the **straight, circular and spiral**, and does for the arm as much as, or more than, the most delicate fencing.

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*Question*—In what familiar action does the sinking of the wrist, described in the first exercise, occur?

*Answer*—In the handling of his bow by the violinist.

*Q.*—In what familiar action does the rotation of the wrist, as described in the third exercise, occur?

*A.*—In fencing.

*Q.*—What point must be especially noted in the serpentine movement, Exercise VI.?

*A.*—That when the elbow is raised level with the shoulder the wrist must not fall lower than the armpit.

## LESSON X.

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### Arm-Movements.—*Continued.*

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#### EXERCISE I.

##### *DIRECTING MOVEMENT.*

Extend the entire arm in front level with the shoulder, the hand held easily, palm up, and first finger extended. Draw the arm back, still level with the shoulder, until the wrist is near the armpit, the elbow being well back. Now raise the elbow, allowing the hand to hang lifeless from the wrist. Then extend the arm full length, at the same time sinking the elbow and wrist to the level of the shoulder, bringing the entire arm and hand to the same level, with the back of the hand up and the first finger extended, pointing as far backward as possible.

Care should be taken in this exercise to keep the finger-tips at the same altitude throughout, changing the relative position of the hand and arm by raising and sinking the wrist and arm, not the hand. This exercise is capable of being greatly

varied, and should be practiced in all directions. The gesture points in two directions, and is often used in directing or commanding a change in the position of a person or an object, as, for example, in saying: "Stand thou there." The first position indicates the person addressed; the last the place in which he is to stand.

The **emphasis** of the gesture may be varied by altering the height of the elbow in changing from the first position to the last. The emphasis increases as the elbow is raised. In practicing this exercise the body should be kept upright and stable, and not be allowed to sway from side to side.

In addition to this exercise, the ordinary light calisthenics of the arms may be practiced with advantage: arms six times up, six times in front, etc.

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*Question*—What must be observed in regard to the finger-tips in this gesture?

*Answer*—They should be held at the same altitude throughout the gesture.

*Q.*—What should be the attitude of the body during this gesture?

*A.*—It should be upright and stable, not move from side to side in sympathy with the gesture.

*Q.*—How is the emphasis of the gesture varied?

*A.*—By the altitude of the elbow in changing from first position to last.

## LESSON XI.

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### The Torso.

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In studying the models of antiquity we observe that all the nobler creations are represented with the upper portion of the torso strongly developed, and the lower portions subordinate in size; while, on the contrary, the grosser creatures, such as the drunken satyrs, have huge abdomens and smaller chests.

It is in accord with this principle that Delsarte asserted that in a zonal division of the torso the **upper portion of the chest** corresponds to the **higher and grander emotions**, such as honor, courage and patience; the **middle region** to the **affections**; and the **abdominal region** to the **gastric and animal propensities**. From this follows the conclusion that we should constantly strive to energize and develop the shoulders and chest, and repress the abdomen.

With women fashion aims, by lacing, to give these contours to the form; but, unfortunately,

often overdoes the matter, and produces disease and death instead of health and life.

Patting and rubbing the chest stimulates action there, and any light gymnastics, which exercise the arms while carrying the shoulders back, are valuable; but more valuable still is the constant practice of holding the torso erect, the shoulders well back, and the chest inflated. This carriage of the shoulders and chest need not be maintained when sitting with a support for the back, or when lying down, for relaxation and rest are as necessary as energy and action.

EXERCISE I.

Bend the torso six times to the right.

EXERCISE II.

Bend the torso six times to the left.

EXERCISE III.

Bend in front six times.

EXERCISE IV.

Bend backward six times.

EXERCISE V.

Bend obliquely six times.

EXERCISE VI.

Fully inflate the chest, pat it with both hands six times.

EXERCISE VII.

Extend arms in front, inflate chest, hold the breath, and draw arms back energetically as if pulling something. Repeat six times.

EXERCISE VIII.

Inflate the chest, put arms back, one foot forward; hold the breath and draw arms up, bringing hands up to armpits as if hauling something. Repeat six times.

EXERCISE IX.

Throw arms out to the sides and make swimming motion.

EXERCISE X.

Advance right leg, lean forward, extending left arm in front and right arm backward. (This is the attitude of the Fighting Gladiator, familiar to all.) Repeat six times, alternating the legs.

In all of these exercises observe the opposition of head and torso.

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*Question*—What moral attributes are represented in the development of the upper portion of the torso?

*Answer*—The higher moral attributes, as courage, honor, patience and ideality.

*Q.*—What is indicated by an over-development of the lower portion of the torso?

*A.*—A preponderance of the animal nature over the intellectual.

*Q.*—What care should be taken in the energizing of the shoulders?

*A.*—That the energy should not extend into the arms and cause a stiff carriage.

*Q.*—In these exercises what is most important to be observed?

*A.*—The opposition movement of head and torso.

*Q.*—In assuming the attitude of the Fighting Gladiator, what particular opposition is to be noted?

*A.*—The opposition of the forward arm with the forward leg, and the backward arm with the backward leg.

*Q.*—Of what is this attitude a most striking example?

*A.*—Of repose in action.

*Q.*—Why?

*A.*—Because, although representing most vigorous action, it is perfectly poised.

## LESSON XII.

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### The Hand.

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In studying the proper carriage of the hand, one thing above all others is to be considered, viz., the **opposition of the thumb to the fingers**. Any falling away of that opposition is indicative of weakness of will and of insensibility. The perfect line for the thumb is directly opposite the first finger, so that, if that finger is bent, its tip touches the tip of the thumb. The first finger should be raised, and the second and third fingers allowed to fall slightly in toward the palm. There should be sufficient energy in the hand to preserve its elasticity; but it should generally be moved from the wrist in a delicate and feather-like fashion. A **heavy hand** produces a disagreeable impression on the beholder; as if, when it falls, it would crush either itself or the object on which it falls.

All movement has its reaction. A body thrown upon the ground will rebound; and it is this re-



bounding which we call **reaction of movement**. Rebounding bodies are agreeable to the eye. A lack of elasticity in a body is disagreeable because, lacking suppleness, it conveys the impression that it will, in its fall, bruise, flatten or wound itself. It is the reaction of the body which exhibits its elasticity, and for grace and charm this is, above all other things, essential.

In the heavy, dull and brutal man there is no reaction or elasticity; while in the man of gentle breeding and bright impulses movement has comparatively little extension, but the reaction is comparatively enormous. This conveys an impression of great reserve force, and produces a light touch, graceful movement and an elastic step.

Of all the members the hand is the most easily and unconsciously influenced by the thoughts, and is, therefore, an index of the mind. Our estimation of acquaintances, and our ideas as to how they regard us, whether favorably or unfavorably, are often based upon the character of the first grasp of the hand. Who has not, at some time, been repelled by an opportunity to embrace a single finger, or chilled by having a relaxed, limp and finny hand slipped unexpectedly into his extended palm? This should be avoided without going too far in the opposite direction, and inflicting pain by a too enthusiastic and crushing grasp.

There is no more charming thing than a graceful and proper use and carriage of the hand—a use that displays life and expression, even in quiescence, but not intrinsic energy or aggressiveness. Michael Angelo is said to have drawn a begging hand so expressively that no more was needed, and a great cardinal covered it with gold.

#### EXERCISE I.

Hold the hand with the thumb in opposition to the first finger, second and third fingers slightly bent in toward the palm.

#### EXERCISE II.

Hold the hand relaxed, with the thumb falling lifelessly in toward the upturned palm.

#### EXERCISE III.

Expand the hand, fingers gently curved, with thumb in opposition to first finger, as if about to tenderly grasp some object.

#### EXERCISE IV.

Close the hand with the thumb at the side.

#### EXERCISE V.

Clinch the hand with the thumb across the fingers, as if holding them down.

*TWELFTH LESSON.***EXERCISE VI.**

Open the hand to its fullest extent, then quickly relax it.

**EXERCISE VII.**

Repeat Exercise VI., with the arms extended to the sides, in front, over the head, etc.

*ATTITUDES OF THE HAND.*

**NOTE.**—Copies of the original Delsarte manuscripts, defining the Attitudes of the Hand, are in possession of the author.

The hands, as the legs, present three kinds of attitudes. (See Principles of Gesture, Lesson XVII.)

1.—They open without effort and present the **normal** state.

2.—They close and present the **concentric** state.

3.—They open with force and present the **eccentric** state.

From these three spring nine attitudes, viz.:

IN THE NORMAL,

- |   |   |
|---|---|
| { | 1.— <b>Prostration</b> —hand completely relaxed.                                    |
|   | 2.— <b>Calm</b> —hand opened as in first attitude above.                            |
|   | 3.— <b>Warmth or Expansion</b> —hand slightly expanded from the foregoing attitude. |

- |                    |   |  |
|--------------------|---|--|
| IN THE CONCENTRIC, | { | 4.— <b>Struggle</b> —hand tightly clinched, with thumb across fingers.   |
|                    |   | 5.— <b>Power</b> —hand closed, with thumb at side of first finger.   |
|                    |   | 6.— <b>Convulsion</b> —hand slightly opened from clinched fist, fingers convulsively bent, with tips almost touching the palm. |
| IN THE ECCENTRIC,  | { | 7.— <b>Execration</b> —hand same as in the foregoing, only more opened.  |
|                    |   | 8.— <b>Exaltation</b> —hand opened to the fullest extent, with the fingers close together.                                     |
|                    |   | 9.— <b>Exasperation or Explosion</b> —hand opened to fullest extent, with fingers spread widely apart.                         |

These nine expressions of the hand modify those of the face, often supplementing them.

An example of the **first** attitude is shown in a gesture of **negation**, which is produced by a lateral movement of the arm, supplemented by a rotary movement of the wrist.

The **second** characterizes **acceptation**, in which the

hand is presented open without effort, fingers being approached toward the upturned palm.

The **third** characterizes **caress**, in which the palm of the hand follows softly the outline of the contemplated object.

The **fourth** characterizes **will-force**, and is produced by a rotary movement of the wrist turning the back of the clinched hand up.

The **fifth** is an attitude of **conscious power**. The hand falls into this position with the arm hanging naturally; that is, without making any movement determined by the will.

The **sixth** is an attitude reached by a gesture of **menace**, which is made by a rotary movement of the wrist, presenting the hand in this attitude with the back turned down.

The **seventh** is used in the gesture of **imprecation**, and consists in carrying the palm of the hand toward the object, as in caress, but with this difference: the fingers are spread, and thus offer a repulsive aspect.

The **eighth** characterizes **intense desire**. The hand in this attitude is carried forward as in the second, but with this difference: here the fingers are opened from the palm. This action signifies: "I do not possess anything!" It expresses desire; for, by the advancing of the hand, aspiration and not possession is shown.

The **ninth** characterizes **refusal and repulsion**, and consists in carrying the hand obliquely, as in negation, observing the opening of the fingers, which characterizes the **eccentric** attitudes.

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*Question*—What is the important point to be observed in the carriage of the hand?

*Answer*—The opposition of the thumb to the fingers.

*Q.*—What is meant by this?

*Q.*—What are the nine attitudes of the hand, as given by the Delsarte manuscripts?

*Q.*—What is the signification of each?

*Q.*—What do you understand by reaction of movement in the hand?

## LESSON XIII.

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### The Wrist, Elbow and Shoulder.

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The management of the wrist is of great importance, as upon that depends the elastic carriage of the hand. The nervous force, which flows down the arm, should be held at the wrist and prevented from over-energizing the hand. The suppleness of the wrist gives grace to the carriage of the hand, and is of the utmost importance in such exercises as fencing and playing the violin.

To direct the hand it has three movements: **vertical, lateral and rotary.**

It has three attitudes: First, turned so that the **palm** of the hand is **down**, which is the attitude of **power**; second, turned so that the **palm** is **up**, which is the attitude of **weakness**; and, third, turned so that the **palm** is **vertical**, which is the attitude of **neutrality** or **calm**.

The exercises of the wrist are given in the arm-movements in Lesson IX., and should be practiced thoroughly.

The elbow expresses, by its different positions, either self-assertion and defiance, or self-abasement and humility. We all recognize the expression of boldness or defiance when the elbows are thrust out or carried akimbo; while, if turned in and held close to the sides, they express timidity.

The shoulder is in the zone of the body wherein are represented the noblest qualities of humanity. Its carriage is a very important element of a proper bearing of the whole body. When drooping, shrunk and relaxed, it indicates weakness and timidity; while, when up and well back, firmness and courage are shown.

EXERCISE I.

Turn the elbow outward, then in to the sides, keeping the shoulders well up and back, and the chest inflated. Repeat six times.

EXERCISE II.

Relax the shoulders and let them droop; then energize them by raising them to the normal height, with expanded chest. Repeat six times.

EXERCISE III.

Bring the shoulders forward, rounding the back; then throw them back, expanding the chest. Repeat six times.

EXERCISE IV.

Combine the movement of the elbows with the shoulder-exercises. Repeat six times.



## LESSON XIV.

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### The Head.

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The head is, as it were, the flower of which the body is the stem. We find in it the same zonal significations as in the body, but on a higher scale. In the upper portion, about the forehead and eyes, the nobler meanings congregate; and in the lower parts the grosser attributes find expression. An examination of the Greek statues reveals this principle, for their sculptors represented their gods and heroes with the upper part of the face well developed, while in the baser men and in monsters the lower part of the face was more prominent.

The lines of exaltation are upward, those of depression and debasement are downward. As we advance in years the prevalent expressions are settled on our faces in the shape of lines or wrinkles. Since we must have wrinkles, let us strive to have those which stamp cheerfulness and serenity,

rather than those of sullenness and ill-nature. An upward expansion of the facial lines is to be desired, not a downward and pinched tendency.

We do not sufficiently appreciate the power of the smile for working happy results upon the face and body, too; it is the true "mind-cure." "Assume a virtue if you have it not; and, when gloom o'er-takes you, smile it away." Imagine yourself an artist, your face the clay to be molded into an exalted expression; but, as with the artist, a mere mechanical molding will not succeed—the form must come from a high ideal within.

#### EXERCISE I.

Bend the head to the right; hold it there while turning the face down, then up.

#### EXERCISE II.

• Bend the head to the left; hold it there while turning the face down, then up.

#### EXERCISE III.

Bend the head back; hold it there while turning the face to the right and left.

#### EXERCISE IV.

Bend the head forward; hold it there while turning the face to the right and left.

## EXERCISE V.

Hold the palm before the face. Turn the face away, at the same time turning the palm outward in opposition to the movement of the head.

## EXERCISE VI.

Hold the hand before the face. Raise the hand, at the same time inclining the head toward it.

## EXERCISE VII.

Holding the hand before the face, raise the head as the hand drops.

These exercises, well practiced, will form a habit of opposition movement of head and hand. When the **head inclines toward** an object, it signifies **tenderness**; when it is **raised and inclined away** it shows **haughtiness and arrogance**. The eye must, of course, indicate the object.

The **head, when down**, indicates **thought, humility, grief and shame**; when **thrown back** it indicates **exaltation, abandon**. As the head moves in opposition to the torso, any change which the torso makes should produce some slight change in the head. A stiff carriage of the head is ungainly and **should be avoided**.

## ATTITUDES OF THE HEAD.

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NOTE.—These Attitudes of the Head are translated from Delsarte's MSS. Copies of the original French manuscripts, given by Mme. Delsarte, are in possession of the author.

- 1.—**Neutral state**—upright in normal position.
  - 2.—**Tenderness**—inclined sideways toward object.
  - 3.—**Sensualism**—inclined sideways from object.
  - 4.—**Pride**—thrown back obliquely from object.
  - 5.—**Vehemence**—thrown straight back from object.
  - 6.—**Abandon**—thrown back obliquely toward object.
  - 7.—**Scrutiny**—bent down forward.
  - 8.—**Suspicion**—bent down to one side away from object.
  - 9.—**Veneration**—bent down to one side toward object.
- 

*Question*—What are the significations of predominant development of the upper and lower portions of the face respectively?

*Q.*—What is the signification of the lines of the face when they have an upward tendency? What when their tendency is downward?

*Q.*—What are the significations of the positions of the head in relation to a contemplated object?

*Q.*—What rule must be observed in the movements of the head?

*Q.*—What are the nine attitudes of the head, as given by Delsarte, with the signification of each?

## LESSON XV.

### Primary Opposition of Head and Arm.

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Much of the grace and power of Greek statues comes of the constant observance by the sculptors of the **rule of opposition**. The eye is invariably pleased by the beautiful spiral line. **Attitude is but arrested gesture**, and this same rule must underlie expression by means of gesture, viz.: **Simultaneous movements must be made in opposition, but succeeding movements may be parallel.**

This is the law of harmony, symmetry, grace and equilibrium. While the arms are not in use, the rule exacts an opposite action of head and torso; but when the arm is brought into play, it is the head and arm which move in opposition to each other, while the strong leg and torso produce another opposition.

#### EXERCISE I.

Raise the right arm above the head, at the same time allowing the head to sink.



## OPPOSITION OF HEAD AND ARM. 59

### EXERCISE II.

With the arm raised above the head, throw the head backward, at the same time letting the arm fall with the forearm resting on the head.

### EXERCISE III.

Bring the hand up to the chest as the head falls.

### EXERCISE IV.

Turn the head to the left as the arm sweeps to the right.

*Repeat the foregoing exercises six times with both arms in turn.*

These opposition movements of head and arm may be made to represent an appeal to Heaven, reproach, despair, remorse, grief, repulsion, execration, benediction, etc.

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## OPPOSITION MOVEMENTS OF LIMBS.

### EXERCISE V.

Simultaneously advance left leg and right arm.

### EXERCISE VI.

Simultaneously advance right leg and left arm.

### EXERCISE VII.

Advance left leg as in running, while striking out with right arm.

## EXERCISE VIII.

Advance right leg as in running, while striking out with left arm.

## EXERCISE IX.

Kneel as both arms are raised above the head.

## EXERCISE X.

Rise as both arms sink upon the breast.

## EXERCISE XI.

Kneel and bow the head as both hands are raised to cover the face.

## EXERCISE XII.

Raise the head as the clasped hands fall.

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*OPPOSITION MOVEMENTS OF TORSO AND ARMS.*

## EXERCISE XIII.

Bend the torso as if looking into a well, simultaneously carrying the arms backward.

## EXERCISE XIV.

Bend the torso backward, the arms coming forward.

## EXERCISE XV.

Bend the torso to the right, simultaneously extending the arms to the left.

## EXERCISE XVI.

Bend the torso to the left, simultaneously extending the arms to the right.

## LESSON XVI.

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### Gymnastic Points for Review.

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*N. B.—This lesson must be entirely memorized.*

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#### 1.—*RELAXING EXERCISES.*

The relaxing exercises prepare the body for normal expression.

#### 2.—*STANDING.*

In standing, we follow da Vinci's law for posing statues, which is this: "The foot, which at any instant sustains the principal weight of the mass, must be so placed that a vertical line let fall from the middle point between the shoulders, known as the little well of the neck, shall pass through the heel of the foot. The other foot acts as a lever to keep the mass balanced, and to prevent it from tottering."

#### 3.—*PROGRESSIVE FLOW OF NERVE-FORCE.*

For the progressive evolution of the nervous force through the various articulations were given the



exercises for the arms and legs, with the strongest motor power in the arm near the shoulder, and in the thigh. All the motions used in fencing are analyzed and taught.

#### 4.—*OPPOSITION OF HEAD AND ARM.*

Simultaneous movements of head and arm should be always in opposition. Opposition in motion shows the individual stronger than the emotion, while parallel direction in successive motion shows the emotion stronger than the individual.

#### 5.—*THE TORSO.*

The rule for soldierly bearing—hold the abdomen in, the shoulders back and the chin in—is good as far as it goes; but military rigidity is not our idea of graceful carriage; and, therefore, this rule must be supplemented by the laws of the beautiful.

#### 6.—*THE FACE.*

Rimmer's law of beauty in the face is: "The highest forms of the human face are found where the vertical is attained in the facial outline, and the horizontal is attained in the disposition of the features." In this disposition and arrangement dwells the beautiful. Says Winklemann: "Beauty consists in harmony, unity and simplicity. All beauty is heightened by unity and simplicity, as is everything which we do or say."

Animating the face in the region of the outer corners of the eyes is a means of acquiring the symmetry defined by Rimmer, and is in correspondence with the elevation of the chest necessary to a correct carriage of the torso. Here a caution is required, for an attempt is sometimes made to maintain the elevation of the chest at all times. This is wrong. A bow must not be always bent; and, on the same principle, the body should not be always tense. It is necessary to observe the rule of holding the abdomen in, the chest up, and the shoulders back only in walking, standing and sitting with no support for the back. So in the face, the animation need not be perpetual; and, when not talking or listening, the energy may be withdrawn from the surface, and leave a contemplative calm—a condition very restful and conducive to thought.

#### 7.—THE EXTREMITIES.

The hands and feet and, in the head, the lower jaw must be held easily and with elasticity, for they have to be brought quickly into action; and, if they are heavy and inert, they are unready and clumsy. The hand must perform its many actions readily and dextrously; the foot must grasp the ground firmly, but with sprightliness, and spring the body forward. The lower jaw should move vertically, not laterally, in speech, song and mastication.

The objection has been made that this system of gymnastic training will check all spontaneity of action, and make the pupil mechanical and artificial. This objection, however, comes from a superficial knowledge of the system. Man comes by nothing instinctively ; he is a creature of training, and that in which he is assiduously trained becomes habit, and habit becomes second nature. All our thought and emotions are closely connected with our sensations. Fear chills the blood ; love and hope warm it. Apprehension and despair paralyze the digestion ; confidence and contentment bring health. The attitudes of the body correspond with the emotions of the mind, and the attitude of weakness and fear contracts the chest, compresses the lungs, retards the action of the heart, and brings a thousand physical ills in its train ; while the attitude of firmness, courage and hope expands the chest and makes vigorous the action of the heart and lungs, and brings health.

The effect of the emotions and the body upon each other is reciprocal. M. Alfred Fouillée says : “ Reciprocally, the wilful expression of an emotion which we do not feel, generates it by generating the sensations connected with it, which, in their turn, are associated with analogous emotions. The actor who expresses and simulates anger, ends by feeling it to a certain extent. Absolute hypocrisy

is an ideal; it is never complete with a man; realized in full, it would be a contradiction of the will with itself. In every case nature is ignorant of it; sincerity is the first law of nature, as it is the first law of morals."

This principle of correspondence has long been observed, perhaps unconsciously, in the martial training of the soldier, and in the attitude of reverence and humility exacted of the nun. Mantegazza says: "The bearing of the soldier is precise, stiff and energetic; that of the priest, supple and unctuous. The soldier, even in civil life, shows in his movements the habit of obedience and command; while the priest in lay dress, wears the mark of the cassock and the cloth, and his fingers seem all the time to be blessing or absolving."

Let us, therefore, recognize the body as a tangible image of the soul, and through the body strive to fashion the soul after the divine likeness.

## LESSON XVII.

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### The Principles of Gesture.

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#### 1.—*THE PRINCIPLE OF CORRESPONDENCE.*

This principle is based upon a zonal division of the body, in accordance with the attributes represented by its different portions. Briefly, the **upper portion of the face**, and in the torso the **thoracic region**, represent the **nobler attributes and emotions**; while the **lower portion of the face**, which is strongly developed in the lower animals and in the lower races of humanity, and in the torso the **abdominal region**, represent the **lower attributes or animal propensities**. Following this principle, we should strive to acquire a habitual bearing which energizes or brings into prominence the upper portion of the torso, and in our facial expression to energize the upper part of the face. Upon this principle is determined the point of departure or arrival of the gesture, whether expressive of the higher or lower emotions.

2.—THE PRINCIPLE OF DIRECTION OF GESTURE.

All emotions of the higher class, such as reverence, patriotism and hope, lift the expressions up; all degraded emotions, such as revenge, hate and envy pull them down; while serenity, thought and ordinary description are expressed by action poised between the two. Expressions of the face which sink into the chin, and attitudes of the torso which relax into the abdomen and are accompanied by unsteadiness of the legs, are all significant of weakness and degradation. It is a yielding to material forces that is figured; while an elevation of the torso and face shows the predominant action of the spirit and mind, and in the extreme a too great exaltation. A centered bearing between the two is healthful and most to be desired. From this is deduced the law of direction in gesture, viz. :

**Upward for the spiritual and universal; downward for the weak and bestial; horizontally expanded for the serene and philanthropic.**

The terms used by Delsarte, **excentric**, **concentric** and **normal**, correspond with the ordinary terms, **centrifugal**, motion from a centre; **centripetal**, motion toward a centre; and **normal** motion, which is centered or poised. Those emotions which are explosive in their nature, such as anger, great joy, victory, etc., are expressed by excentric motion; concentrated emotions, such as menace,

intense thought, etc., are expressed by concentric motion, and the calm emotions, such as affection, philanthropy, etc., by normal or poised action.

In the bearing of the body, we advance in the animated and vehement emotions, and recoil in emotions of concentration. The motions produced by aversion are concentric; those produced by desire are eccentric.

M. Alfred Fouillée says that the most rudimentary animals allied to the vegetable kingdom, exhibit tendencies to a superexcitation or a depression of general activity depending upon the approach to, or the removal of, advantageous or injurious objects. Expansion and contraction are at the origin of all the other vital movements, and, of course, of all the signs of expression.

### 3.—THE PRINCIPLE OF OPPOSITION OF MOVEMENTS.

The observance of this principle is what produced in the Greek sculpture that which Winklemann defined as **repose in action**. It is the law of equilibrium and poise, and must be applied in all ideal sculpture. In it there are several points to be remembered: The torso should incline slightly away or arrive the strong leg; the head should incline toward higher or the leg when the arms are inactive, but when

the arms are in action the opposition should be between the head and arms.

This principle applies to simultaneous movements; successive movements may be parallel.

*4.—THE PRINCIPLE OF PRIORITY OF THE GESTURE  
TO THE WORD.*

**Gesture should always precede speech.** Every idea or emotion produces an impression on the mind, and that in turn causes a discharge of nervous force which, if it finds expression in the motor nerves, produces movement before there is time to express the impression in speech. Gesture is a running commentary on the words. It should not be used merely for emphasis, but to explain and color the meaning. The mere word is as nothing without the gesture and the tone of the voice: the latter should correspond with the gesture and expression of the face. Diderot says: "Every gesture is a metaphor."

*5.—THE PRINCIPLE OF FORM IN GESTURE.*

Nature in development is first angular, then circular, and, finally, spiral; and there are three corresponding forms of gesture.

In expressing the merely vital nature and the violent passions, we use gestures moving in straight lines and angles. The ordinary expression of




intellectual side of our nature, as in **description or indication**, when unmoved by passion or deep emotion, is by **circular movement**, as the common sweep of the arm in unexcited discourse. The **highest form of gesture** is the **spiral**. Ruskin says that the line of changing curve is the great artistic line in all nature. All the higher emotions and aspirations find expression in spiral movements. Well-poised expression, showing the individual stronger than the emotion, is by this form of movement.

6.—*THE NUMERICAL PRINCIPLE OF GESTURE.*

**Each impression needs but one expression**, so, do not multiply gestures. Gesture should not usurp the office of speech, otherwise it becomes pantomime. The attitude and gesture should be the picture of the impression; and, as long as the impression lasts, so long should the picture remain. The attitude or gesture should be held until another impression causes it to melt into the image of the last. A slight change of thought may alter the expression of the face, but the **attitude should be held** until a **new impression** is to be expressed.

7.—*THE PRINCIPLE OF RHYTHM OF GESTURE.*

The rhythm of gesture is in proportion to the mass moved, or to the feeling that prompts the movement. Great levers have slow movements;



small ones more rapid. The head moves quicker than the torso, while the eye moves with lightning-like rapidity.

*8.—THE PRINCIPLE OF REACTION IN GESTURE.*

**Extreme emotions tend to reaction to their opposites**,—concentration to explosion, explosion to exhaustion, etc. This principle should guide us in regard to the climax of expression. There should be **but one climax**; all else must ascend toward it or descend from it. Wundt calls this the law of the metamorphosis of nervous action.

*9.—THE PSYCHOLOGICAL PRINCIPLE OF GESTURE.*

An imitation of the attitudes and movements of another person tends, by reciprocal action, to produce in us the feelings and emotions existing in the person imitated.

Actors, in creating rôles foreign to their own personalities, instinctively search for some individual whose outward expression paints the type of character which it is desired to represent. They imitate the facial expression and attitudes, and so produce within themselves the feelings necessary to color their creations with truth.

This psychological principle underlies all successful dramatic "coaching."

*X* 10.—*THE SCENIC PRINCIPLE OF GESTURE.*

This principle governs the appropriateness of the gesture in recitation. When we recite, we must be our own scene-painters, and by appropriate gestures place the scene; then we must introduce the different characters of the drama by looks and gesture; and, finally, personate the characters, be they vehement, placid or concentrated. But it must be remembered that recitation is not acting, and that we must content ourselves with suggesting, rather than attempting, complete dramatization.

# *VOCAL CULTURE.*

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## LESSON XVIII.

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### Respiration.

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Deep breathing is of primary importance. The test of a full inhalation is the distension of the back. Speech or song is but the out-breathing of tone. Inhalation should be through the nose.

If we refer to the body as an instrument, much more apt is the simile when we refer to the vocal apparatus. The air-register is in the chest, the reed is in the throat, and the resonance-chambers are in the pharynx, mouth and orbital and nasal cavities.

As a preparation for tone, we must first see that the lungs are well filled. No great muscular exertion is necessary; we have but to cease the outward effort and air will flow in, filling every tiny air-vessel. The throat-passages must be kept open. We use the diaphragm in expelling the breath. In inspiration the diaphragm falls, causing an outer swell

of the abdomen; in expiration it rises, the abdomen sinking in. The chest should be a passive agent.

#### EXERCISE I.

Relaxing the tongue and opening the throat, which promotes deep inspiration, allow the air to expand the lungs until the back is distended. Repeat three times.

#### EXERCISE II.

Inspire as in Exercise I., then open the mouth as if to say "ah" and breathe out slowly, expelling the breath by the rising of the diaphragm, keeping the chest passive. Repeat three times.

#### EXERCISE III.

Inspire as in Exercise I. Hold the breath an instant (this suspension of breath is necessary in order to take control of the outgoing air), then, opening the mouth as if to say "ah," intone the outgoing breath, keeping the throat and mouth as passive as a tube. Repeat on each note of the scale.

#### EXERCISE IV.

Inspire as in Exercise I. Hold the breath, and pat the chest vigorously.

#### EXERCISE V.

Inspire deeply. Hold the breath and make vigorous movements with the arms—down, up, to the sides and in front.

## EXERCISE VI.

Inspire deeply. Hold the breath; stretch both arms in front, then pull them vigorously back, clinching the hands and drawing the shoulders as far back as possible.

## EXERCISE VII.

Inspire deeply. Hold the breath. Then clinch the fists near the breast, elbows back, and run rapidly.

## EXERCISE VIII.

Inspire deeply. Expel the breath, intoning "ah" before a lighted candle. Practice this until it can be done without causing the flame to flicker.

NOTE.—The sensation in this last exercise is of breathing in instead of breathing out. Of course, it is only imaginary.

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*Question*—Regarding the voice as an instrument, what parts of that instrument are represented by the different parts of the vocal apparatus?

*Answer*—The chest is the air-register; the throat is a reed, and the pharynx, mouth and orbital and nasal cavities are the resonance-chambers.

*Q.*—What is the first preparation for tone?

*A.*—Deep breathing.

*Q.*—What is the process of deep breathing?

*Q.*—What is the action of the diaphragm in inspiration and in expiration?

## LESSON XIX.

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### Vowel Molding and Consonant Articulation.

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The breath, which has become tone in passing through the larynx by no conscious effort in that locality (a simple volition being sufficient), is poured into the mouth and there takes a mold; each different mold is a separate vowel element.

It is of the greatest importance that we should be able to give these vowel-elements exactly and purely. For this purpose Delsarte arranged a tabulated statement of the vowel and consonantal sounds adapted to the French language; but as the English vowel molding and consonant articulation is radically different from the French, which Delsarte analyzed, I quote, by special permission of the author, the arrangement from "Essays and Postscripts on Elocution," by Alexander Melville Bell, the inventor of "Visible Speech," by which deaf-mutes are taught to speak.

#### *ENGLISH PHONETIC ELEMENTS.*

The following arrangement exhibits all the English phonetic elements, in a scheme of Roman let-

ters, by means of which every detail of English pronunciation may be exactly represented in ordinary type.

The mark (–) over vowels denotes the “long” or name-sounds of the letters; the mark (o) denotes their second or “short” sounds; the mark (ʌ) denotes the sounds of the vowel-letters before *r*; and a dot under vowels denotes “obscure,” unaccented sounds. The digraphs *ah*, *ay*, *aw*, *oo*, *ow*, *oy* are associated with their most usual sounds, so as to make phonetic transcription as little as possible different from ordinary orthography.

## VOWELS.

## FIRST SOUNDS.

<i>Elements.</i>	<i>Illustrative Words.</i>	<i>Elements.</i>	<i>Illustrative Words.</i>
1    āy	ale, day, weight.	5    ōw	old, know, beau.
2    ā	aerial, hesitate.	6    ō	obey, also.
3    ē	eel, seal, field.	7    ū	use, beauty, agree.
4    ī	idle, try, height.	8    ōo	too, through, true.

## SECOND SOUNDS.

9    ă	am, carry.	12    ȳ	on, sorry.
10    ě	end, merit.	13    ŭ	up, hurry.
11    ȳ	ill, spirit.	14    ȳo	foot, put.

## SOUNDS BEFORE R.

15	ʌ	care, fair, there.	17	ô	ore, pour, floor.	
16	{	ê	her, earn.	18	û	pure, cure,
		î	sir, firm	19	ôo	poor, tour, sure.



## ADDITIONAL SOUNDS.

<i>Elements.</i>	<i>Illustrative Words.</i>	<i>Elements.</i>	<i>Illustrative Words.</i>
20	āh ask, bath.	24	aw wall, saw, ought.
21	ah ah, heart, father.	25	ow, how, house, bough.
22	ahy ay, naive.	26	oy boy, oil.
23	āw watch, want.		

## OBSCURE SOUNDS.

27	a	a, total, collar.	30	o	-or, con-, com-.
28	e	-less, -ness, -ment.	31	ū	-our, -tion, -tious.
29	i	the, -ace, age, -ain.			

## CONSONANTS.

## NON-VOCAL.

32	h	hand, perhaps, ve-	37	ch	each, fetch, church.
		hement.	38	th	thin, hath, athwart.
33	yh	hue, human.	39	f	fine, knife, laugh.
34	wh	why, awhile.	40	p	peep, supper, hope.
35	s	say, cell, scene.	41	t	ten, matter, mate.
36	sh	wish, mission, no-	42	k	key, cat, back, quite.
		tion.			

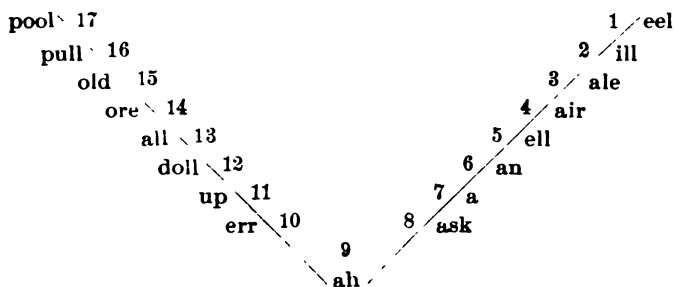
## VOCAL.

43	y	ye, yes, use.	52	dh	then, with, other.
44	w	we, way, beware.	53	v	vain, love, of.
45	r	ray, free, screw.	54	b	babe, rub, robber.
46	r	air, ear, ire.	55	d	did, middle, made.
47	l	let, seal, mile.	56	g	gap, gun, plague.
48	l	lute, lure, lucid.	56	m	may, blame, hammer.
49	z	zeal, as, rose.	58	n	no, tune, banner.
50	zh	vision, pleasure.	59	ng	ring, ink, uncle.
51	j	jail, jest, join.			

The letters *c*, *q*, *x*, do not appear in the above scheme, because their sounds are represented by *s* and *k*. The letter *g* appears with its “hard” sound only, because its “soft” sound is represented by *j*. The letters *ch* and *j* are retained with their ordinary associations.

Of the seven consonants denoted by digraphs, the sounds of *wh*, *th*, *sh*, *ng* are very regularly associated with these letters; but the sounds intended by *yh*, *dh*, *zh* are never so written in ordinary orthography.

The following tabular arrangement of English vowels will be found convenient, as showing the serial relations of the sounds.



**Articulation is the arrest or vibration of tone, produced by the pronunciation of consonants. Consonants, which Delsarte calls gestures of the articulating organs, are defined by Bell as follows:**

“Consonants are transitional closures or squeezings or vibrations of portions of the breath-passage in the throat or in the mouth. The audible results are puffs or hisses of the breath, or flaps of the articulating organs.” Regarding the **consonants as gestures in the mouth**, the expression of words depends upon the length of time the initial consonant of the root of the word is held.

The articulation comes after the breath has received its tone in the larynx, and we **should not interrupt the tone solely for articulation**: the words should be strung on the tone as are pearls on a thread. The most perfect and rapid articulation is thus not inconsistent with a flowing utterance. This method is the beautiful legato sostenuto of the Italian singing, and it prevents the escape of breath between the consonant and its following vowel, which blurs and spoils so many good voices.

**The initial consonant should be held, for the strength of the word lies in it, but this hold must be in the mouth, not back of the glottis.**

Some readers and actors consider that force of utterance consists in prolonging the vowel sound; this is an error, and produces in speech what is commonly called “rant.” By holding the initial consonant, the word is pronounced as by an explosion, and is filled with power instead of mere sound.



**EXERCISE I.**

**Yawn, relaxing the tongue.**

**EXERCISE II.**

**Open the mouth ; raise the uvula. (Stand before a mirror to do this.)**

**EXERCISE III.**

**Canalize the tongue: opening the mouth, see that the tongue lies flat in the mouth, a canal or depression through the middle. When at rest the tongue should be relaxed, the tip against the lower teeth.**

**EXERCISE IV.**

**Practice the following in order to acquire an elastic articulation: Fill the lungs; keep the chest quiet to avoid pectoral articulation; keep up a steady flow of the intoned breath and articulate with the breath in the mouth; hold the consonant slightly, and allow no escape of breath between the consonant and vowel. Open the mouth easily before each combination.**

**“Let the jaws approximate without restraint when necessary, but give them always a free opening at the commencement of any utterance. Suppose the word you are going to pronounce to be a cake of gingerbread; open the mouth as if to prepare for a good bite, and then proceed until you**

come to a pause. This simple action will cure speaking through the teeth, and contribute sharpness, grace and other good qualities to pronunciation." *Bell.*

The vowels have the sound of *a* (ah), *o* (oh), *e* (eh), *u* (oo), *i* (ee).

Ba	Bo	Be	Bu	Br
Fa	Fo	Fe	Fu	Fi
Va	Vo	Ve	Vu	Vi
Ma	Mo	Me	Mu	Mi
Na	No	Ne	Nu	Ni
La	Lo	Le	Lu	Li
Ta	To	Te	Tu	Ti
Ra	Ro	Re	Ru	Ri
Ka	Ko	Ke	Ku	Ki
Ga	Go	Ge	Gu	Gi

#### EXERCISE V.

Practice the foregoing arrangement on the scale—  
(1) in prolonged tone, (2) rapidly.

#### EXERCISE VI.

Take a long breath and then repeat distinctly and rapidly the entire table. Repeat it twice in one breath.

**NOTE.**—These exercises are only for the speaker, not for the singer. In song the voice steps; in speech it slides. So in song there is a delicate division of each note from its neighbor, similar to the division of syllables in a word. This division produces a slight glottic click when the scale is practiced on a vowel.



## LESSON XX.

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### Pronunciation.

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Pronunciation is “the art of giving in their proper order and with their proper accent those articulate sounds that the correct oral expression of a word demands.”

The English language is peculiar and unfortunate among alphabetically written languages in that one cannot determine the pronunciation of its words by their spelling, the same combination of letters having, in different words, an entirely different sound; as, for example, the letters *ough* in such words as *rough*, *through*, *though*, *bough* and *thought*. This characteristic of the language, rendering it impossible to lay down fixed rules for pronunciation, is a source of endless difficulty to foreigners learning English.

It is not considered necessary or expedient in this book to discuss the subject at length, but simply to give some suggestions as to the method of learning a correct pronunciation.

First of all, we must train the ear to distinguish


the elementary sounds, both when we hear them and when we speak them. (We have given Bell's classification in Lesson XIX.) We must practice these sounds until they can be easily produced.

Delsarte observes that all vowel sounds come from the Italian *a*. As English letters frequently do not represent the sound of the word, it is wise to learn to spell words by sound.

Prof. W. D. Whitney, of Yale College, says: "The study of phonetics has long been coming forward into more and more prominence as an essential part of the study of language; a thorough understanding of the mode of production of alphabetic sounds, and of their relations to one another as determined by their physical character, has become an indispensable qualification of a linguistic scholar; and he who cannot take to pieces his entire utterance, and give a tolerably exact account of every item in it, lacks the true foundation on which everything else should repose."

The dictionary should be often consulted, and manuals which give lists of words commonly mispronounced. The teacher is recommended to select such lists from manuals and dictionaries, and to write them on the blackboard for class pronunciation and phonetic spelling.

There are several general peculiarities of pronunciation in America, which are called provincialisms



by the English. Prominent among these is the pronunciation of the medium sound of *a* in such words as *half*, *past*, *laugh*, etc., which is often given the second sound of *a*, as in *at*, or the second sound of *o*, as in *hot*. Another peculiarity is the sound of *u* in such words as *duke*, *news*, etc., which is too often pronounced as though it were *oo*. A third peculiarity is the sound of *er* in such words as *sir* and *word*, which is given by many as *ur*.

Another characteristic of American pronunciation is the giving to the vowels a diphthongal instead of a pure monothongal sound, which produces a drawl. Bell says that this is probably a survival of early English pronunciation, and cites as an example of it the dialect of Tennyson's "Northern Farmer."

It is only in America that provincialisms of speech are excused and defended by such sayings as, "Oh, this is Philadelphia, or Boston, or San Francisco, or Southern pronunciation." Well-bred and well-educated people should all speak their own language purely and simply, and according to the highest standards.

For a more thorough understanding of the subject, the works of Alexander Melville Bell are recommended as being of the highest scientific value. The author is greatly indebted to him for her own comprehension of the subject.



## LESSON XXI.

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### Inflection.

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Americans are accused by foreigners of having a very monotonous delivery. This is because they lack inflection.

There are three inflections: **rising**, **falling** and **circumflex**, but these three may be infinitely varied.

The rising inflection defers to the listener.

The falling inflection asserts the will of the speaker.

The circumflex (a combination of the rising and falling) is always dubious.

We should first train the ear to recognize these distinctions. The voice slides up or down, or waves with a mixture of rising and falling inflections.

### EXERCISE I.

Ah'—rising.

Ah`—falling.

Äh—rising circumflex.

Âh—falling circumflex.

In change of inflection, the voice should **leap** from one inflection to the other, **not slide**, otherwise the change produces a sing-song. "There must also be a unity of inflection throughout every accentual phrase."

## EXERCISE II.

Use the imagination, and say in as many different tones as possible,

"Oh, what a pretty little girl."

## EXERCISE III.

Say in as many different tones as possible:

"Oh, Sir!"

## EXERCISE IV.

Read aloud a selection from some standard English novel (a selection including conversation is best), observing all the foregoing lessons.

## EXERCISE V.

Read as to an audience in a large room, a selection from some standard English essay.

**NOTE.**—Increase the conversational tone by giving it more volume; be very exact in your articulation, and slower in your delivery than for ordinary conversation.

We have now studied what the best usage exacts from us in the use of our voices, and, in summing up, find it to be: melodious and expressive inflec-

tion ; perfect vowel molding and consonant articulation ; correct pronunciation and an adaptation of the voice to the distance from us to our auditors.

The author, after a close study of the notes of François Delsarte on the voice, and after many conversations with Madame Delsarte, considers that these lessons contain the master's ideas. He says: "The voice should be a reflection of the expression of the face." Training according to his plan consists in putting the instrument in order, and then training its expression through gesture. In this he was thoroughly in accord with modern advanced thought. If we feel an emotion and express it in the face, the voice will sympathize with the general nervous action ; therefore, the training of the voice in recitation by the method of imitation is superficial and mechanical. The proper method is to train the pupil to feel the emotion, and express it by gesture and facial expression. Then the voice will naturally echo the same expression. The two instruments, body and voice, cannot be separated and remain true to nature.

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*Question*—What is the fault commonly attributed to American speech ?

*Q.*—What is inflection ?

*Q.*—What, in brief, does the best usage exact from us in the use of our voices ?

## LESSON XXII.

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### Special Inflections.

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#### 1.—*EXCLAMATIONS.*

**Exclamations** are strong, brusque sounds, showing a sudden impression. There are three: *ah!* *eh!* and *oh!*

#### 2.—*CRIES.*

**Cries** are prolonged exclamations caused by a vivid and rather prolonged sensation, such as acute sorrow, joy or fear. They are produced by the sound *ah*. In violent pain with a physical cause, the cries have three different tones: The first low, the second high, and the last not quite so acute. We pass from one to the other in a chromatic manner. Then there are cries to call for help in peril. These are formed by the sounds *eh* and *o'*. They are less prompt than the preceding ones, but more acute and of greater intensity.

#### 3.—*THE GROAN.*

The **groan** is a plaintive, pitiable voice formed by two successive tones, the one acute, the other grave, which terminates it. The monotony, the constant

repetition of the same inflection, gives it a remarkable expression.

#### 4.—*LAMENTATION.*

**Lamentation** is formed by a great, sombre, lugubrious tone which shows uncontained and irrepressible grief.

#### 5.—*THE SOB.*

The **sob** consists of uninterrupted successive sounds produced by little, convulsive, vocal inspirations, and terminated by a long, quick vocal expiration.

#### 6.—*THE SIGH.*

The **sigh** is a feeble, soft voice produced by a prompt expiration preceded by a profound and slow inspiration.

#### 7.—*THE LAUGH.*

The **laugh** is composed of a succession of sounds, strong, short, precipitated and monotonous, formed by an uninterrupted succession of little expirations, rapid and as if convulsive, with a more or less brilliant sound, more or less prolonged, preceded by a profound inspiration.

#### 8.—*SONG.*

**Song** is the modulated voice composed of a succession of appreciable sounds or steps.

A practice of the foregoing special inflections gives the pupil great control of the voice.

## LESSON XXIII.

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### The Inflective Chart of Gesture.

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Imagine traced in the air before you a circle divided into eight equal parts by four straight lines drawn through the centre, one vertical, one horizontal and two oblique.

In gesture when the **hand** follows the **vertical line downward**, it signifies **affirmation** or **positive assertion**; when it follows the **horizontal line** it signifies **negation**.

If the **right hand** follow the **oblique line downward** from left to right, it figuratively **throws** from you **burdens which oppress**; if it follow the other **oblique line upward**, it **repels** from you **despised objects**. The action of the left hand in the same expressions would follow the opposite lines; that is, in the former it would follow the oblique line downward from right to left.

If the **hands**, in gesture, follow the **curved line** forming the **lower part** of the circumference of the **circle**, the gesture indicates **happiness** and **contentment**; if they follow the curve of the **upper part** of

the circumference the gesture indicates **secrecy** or **possession**.

If the hands trace, in gesture, the **right** or **left** parts respectively of the circumference, **abundance** or **plenitude** is indicated. If the action is reversed—that is, if the **right hand** follow the **curve** of the **left hand** part of the circumference, and *vice versa*, the gesture indicates **delicacy** or **fineness**.

If a gesture sweep the **entire half** circumference **downward** it indicates **glory** or **grandeur**; if it sweep **upward**, **exaltation**.

This chart, which may be found on page 125 of “The Delsarte System of Expression,” merely illustrates the elements of symbolic gesture. Frequently, in one phrase a gesture combining several of the movements is appropriate, as in the short sentence, “Neither gold nor grandeur constitute happiness,” the gesture would be first down on the vertical line, then on the horizontal line, and, finally, on the curve of the under part of the circle; for the sentence is a positive assertion of a negative, and the final curve is indicative of happiness.

## Practical Application of the Gymnastics.

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As the pupils advance in the lessons, the teacher is recommended to drill them in the practical application of the principles and gymnastics to the avocations of daily life, by practicing them in the imaginary performance of ordinary actions, throughout which a careful observance of all the principles of the lessons should be required. The following is given as an example :

Let each pupil, in imagination, take a hat from a peg, carrying the arm with a progressive unfolding movement until the hat is reached by the hand, grasped and lightly placed upon the head. Now a hat-pin is taken and run through the hat with light and dextrous thrust. Then stoop, by lowering the body as if to kneel, as if to pick up a handkerchief dropped upon the floor. Rise and be seated by courtesying into a chair. Then draw up an imaginary light table, and bend as if taking some flowers from a basket at the feet, observing the **opposition movements** of the sitting poises, and strew the flowers on the table. Then seem to place a vase upon the table; and, bending to one side, grasp a waterjug and fill the vase. Then go through the motions of arranging the flowers in the vase with a light, firm and graceful hand, the motor power



## 94 *APPLICATION OF THE GYMNASTICS.*

being in the arm. Then rise by the power of the legs, grasp the vase of flowers with both hands and walk across the room with straight and even steps, the foot carried from the thigh, the head poised and all the body moving in opposition. Seem to place the vase on a mantel and arrange some ornaments near it. Then greet an imaginary visitor or visitors, presenting the hand, palm upturned, to receive the guest's hand. In imagination, be presented to a stranger, courtesying.

These exercises are capable of infinite variation. Any imaginary scene may be rehearsed, such as a court presentation, showing the deep obeisance; a hostess receiving and introducing her guests, etc.

### *ORDER OF DRILL.*

In giving these lessons, teachers are recommended to train their classes immediately in the **relaxing exercises**, the **standing poises** and in the exercises involving the flow of nervous force progressively through the successive articulations. Then to take up some of the **breathing-exercises**, the outpouring of tone on "ah," and the **inflections**, the **vowel elements** and the **explosion of consonants and vowels**.

All of this can be given in a half hour, and the remaining half hour may be devoted to an advance lesson. The pupils should be required to memorize the lessons, and should be questioned on each ad-



vance lesson. There is not a line in this book relative to the lessons that should not be memorized, for one cannot expect a good physical result without a clear mental comprehension of the exercises, inasmuch as these gymnastics aim at producing an outer correspondence to an inner ideal.

The following form of drill is suggested :

Stand in line, leaving room for out-stretched arms in all directions.

1.—Relax fingers, hands, forearms, arms; foot, leg, thigh; torso, head, tongue and lower jaw, eyelids; entire body and knees.

Recover from this complete relaxation by extreme stretching, as when first waking.

2.—Swaying movements for poise.

3.—Progressive movement in arms.

4.—Progressive movement in legs.

5.—Breathe deeply (teacher counting 1, 2, 3).

6.—Hold the breath (teacher counting 1, 2, 3).

7.—Expel breath (teacher counting 1, 2, 3).

8.—Repeat the vowel elements.

9.—Consonant and vowel explosions.

10.—Bell's tables of the phonetic elements.

Then follows the advance lesson.

11.—Take pencil and paper.

The teacher may then ask such questions as may suggest themselves on the advance lesson, and the pupils write the answers.

The teacher is advised to train the voice at the same time with the body, training both as an instrument. The lessons on voice are incomplete for song, but are all that is necessary for speech.

The teacher's work is complete when the pupil has been trained to the perfect control of the instruments through which the soul can be expressed. Then, if any form of art is desired, intuitions must speak, or the pupil becomes a mere copy of his teacher. When the latter takes place, the pupil, through the law of sympathy, expresses, and by reaction feels, the emotion that he could not himself create. Sometimes teachers find this the only method of achieving quick results in their pupils. It is called "coaching," and is not the highest method, as in it ideas are forced in instead of being drawn out.

For a more extended study of this system, the student is referred to the author's larger treatise, "The Delsarte System of Expression."\* The present book is the author's personal adaptation of the Delsarte System as she finds it desirable to teach it. She has not changed Delsarte's admirable principles, but she has selected from them what she deems necessary for training beginners in the proper use of body and voice, in daily life.

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## SWAYING FOR POISE.

FOR LESSON III.

*Lento.*

PIANO. *mf* *espressivo.*

*Ped.* \* *Ped.* \*

*Ped.* \* *Ped.* \* *Ped.* \*

*Ped.* \* *Ped.* \* *Ped.* \*

*Ped.* \* *Ped.* \*

## SWAYING FOR POISE.

First system of musical notation. The treble clef staff contains a melody with eighth and sixteenth notes, while the bass clef staff provides a harmonic accompaniment with chords and eighth notes. The tempo/mood is marked *poco. Ped. piu.* and the dynamics are *f*. Pedal points are indicated by *Ped.* and asterisks.

Second system of musical notation. The treble clef staff continues the melody, and the bass clef staff continues the accompaniment. Pedal points are indicated by *Ped.* and asterisks.

Third system of musical notation. The treble clef staff continues the melody, and the bass clef staff continues the accompaniment. Pedal points are indicated by *Ped.* and asterisks.

Fourth system of musical notation. The treble clef staff continues the melody, and the bass clef staff continues the accompaniment. Pedal points are indicated by *Ped.* and asterisks.

SWAYING FOR POISE.

99

The musical score is written for piano in G major, 2/4 time. It consists of four systems of music. The first system features a treble and bass staff with a key signature of one sharp (F#) and a 2/4 time signature. The right hand plays a melody with eighth and sixteenth notes, while the left hand plays a bass line with eighth notes. Pedal markings (Ped.) are present. The second system continues the melody and bass line, with a 'poco rit.' (poco ritardando) marking. The third system includes a 'cres.' (crescendo) marking. The fourth system concludes with a 'rit molto.' (ritardando molto) marking. The score is marked with various performance instructions such as 'Ped.', 'poco rit.', 'pp rapido, zeffireso.', 'con anima cantanda.', 'cres.', and 'rit molto.'.

*Ped.* \* *Ped.* \* *poco rit.* *pp rapido, zeffireso.* *Ped.* \*

*con anima cantanda.* *Ped.* \* *Ped.* \*

*Ped.* \* *Ped.* \* *cres.*

*rit molto.* *Ped.* \* *Ped.* \* *Ped.*

## DEEP COURTESYING, SITTING, AND RISING.

FOR LESSONS V AND VI.

First system of musical notation. The treble clef staff begins with a key signature of one sharp (F#) and a common time signature (C). It contains a series of chords, some marked with a 'D' symbol. The bass clef staff starts with a rest followed by a series of eighth notes. Dynamic markings include *pp* (pianissimo) in the treble and *pp* in the bass.

Second system of musical notation. The treble clef staff continues with chords. The bass clef staff continues with eighth notes. A slur is present over the eighth notes in the bass.

Third system of musical notation. The treble clef staff continues with chords. The bass clef staff continues with eighth notes. Dynamic markings include *mf* (mezzo-forte) in the treble and *mf* in the bass. A dotted line with the number '8' is above the treble staff.

Fourth system of musical notation. The treble clef staff continues with chords. The bass clef staff continues with eighth notes. Dynamic marking includes *f* (forte) in the treble. The system ends with the word "FINE." in the treble staff.

DEEP COURTESYING, SITTING, AND RISING.

101

*Appassionato.*

First system of musical notation. The upper staff features a melodic line with a triplet of eighth notes marked '2.' and a group of eighth notes marked '8'. The lower staff provides harmonic accompaniment. The tempo marking *un poco rall.* is written below the first measure.

Second system of musical notation. The upper staff continues the melodic line with a triplet marked '2.' and a group marked '8'. The lower staff continues the accompaniment.

Third system of musical notation. The upper staff shows two measures marked '1' and '2' with dynamic markings *p*, *f*, *p*, and *pp*. The lower staff includes a treble clef staff with a *pp* marking.

Fourth system of musical notation. The upper staff features a melodic line with a triplet marked '2.' and a group marked '8'. The lower staff includes a treble clef staff with a *pp* marking. The tempo marking *poco rall.* is written below the first measure, and *a tempo.* is written below the second measure. The system concludes with the marking *D.S.*



102 COMBINATION OF ARM MOVEMENTS WITH  
SWAYING FOR POISE.

FOR LESSON VIII.

*a tempo.*  
*mf*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*Ped.* \* *Ped.* \* *Ped.* \*

*cres. molto.* *f*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*8va. ....*

*1 2 3 4*  
*express.* *dim.*

*Ped.* \* *Ped.* \* *Ped.*

The musical score is written for piano and consists of four systems. The first system begins with the tempo marking 'a tempo.' and the dynamic 'mf'. It features a treble and bass staff with various musical notations including slurs, ties, and accidentals. Pedal markings 'Ped.' are placed below the bass staff, separated by asterisks. The second system continues the piece with similar notation. The third system includes the instruction 'cres. molto.' and a fortissimo 'f' dynamic. The fourth system includes an octave shift '8va. ....', a sequence of numbers '1 2 3 4', and the markings 'express.' and 'dim.'. Pedal markings continue throughout the piece.

## STEP - MOVEMENT.

FOR LESSON VII.

*Marcato.*

*p* *dimin.*

The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has one sharp (F#). The treble staff begins with a piano (*p*) dynamic and a *Marcato.* marking. It features a series of eighth-note chords and single notes, with a slur over the first four measures. The bass staff provides harmonic support with chords and single notes. A *dimin.* marking appears over the last four measures of the system.

*dimin.*

The second system continues the musical piece. The treble staff has a slur over the first four measures. The bass staff features a series of chords. A *dimin.* marking is present over the last four measures.

*marcato.*

*p* *dim.*

The third system begins with a *marcato.* marking. The treble staff has a slur over the first four measures. The bass staff starts with a piano (*p*) dynamic. A *dim.* marking is present over the last four measures.

*dim.*

The fourth system continues the musical piece. The treble staff has a slur over the first four measures. The bass staff features a series of chords. A *dim.* marking is present over the last four measures.

**WALKING.**  
**FOR LESSON VII.**

*Allegretto marziale.*

*f leggiero, ma marcato.*

*f con grandezza.*

*vibrato.*

*nob*

A close-up photograph of a person's right hand playing a piano. The hand is positioned over a sheet of music. The index, middle, and ring fingers are covered with bright pink, finger-shaped covers. The thumb is visible, and the pinky finger is partially visible. The music is written on a grand staff with a treble and bass clef. The first system of music is marked 'Allegretto marziale.' and 'f leggiero, ma marcato.' The second system is marked 'f con grandezza.' The third system is marked 'vibrato.' The word 'nob' is visible on the right side of the first system. The background is a plain, light-colored surface.



## WALKING.

FOR LESSON VII.

*Allegretto marziale.*  
*f leggiero, ma marcato.* *f* *nobilmente.*

*pesante.*

*f con grandezza.*

*vibrato.*

The musical score is written for piano and violin. The first system is marked 'Allegretto marziale.' and 'f leggiero, ma marcato.' The piano part features a steady eighth-note accompaniment, while the violin part has a more melodic line with some grace notes. The second system is marked 'f' and 'nobilmente.' The piano part continues with the eighth-note pattern, and the violin part has a more active line. The third system is marked 'pesante.' and 'f con grandezza.' The piano part has a more prominent, accented accompaniment, and the violin part has a more melodic line. The fourth system is marked 'vibrato.' and 'f con grandezza.' The piano part has a more prominent, accented accompaniment, and the violin part has a more melodic line.

*Marziale.*

The first system of musical notation for the piece 'Marziale.' It consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat). The music begins with a piano (*p*) dynamic. The right hand features a series of eighth-note chords, while the left hand plays a more rhythmic pattern with some rests.

The second system of musical notation continues the piece. It features a crescendo (*cres.*) leading into a forte (*f*) dynamic. The right hand continues with eighth-note chords, and the left hand has a more active melodic line with some rests.

*8va.*

The third system of musical notation includes an octave marking (*8va.*) above the right-hand staff. The dynamics range from fortissimo (*ff*) to fortississimo (*fff*). The right hand plays a series of chords, and the left hand has a more active melodic line with some rests.

*con fermezza.*

The fourth system of musical notation concludes the piece with the instruction *con fermezza.* (with firmness). It features a decrescendo (*dim.*) leading to the final chords. The right hand plays a series of chords, and the left hand has a more active melodic line with some rests.

## WALKING.

FOR LESSON VII.

*Allegretto marziale.*

*f leggiero, ma marcato.*

*nobilmente.*

The first system of musical notation consists of a grand staff with a treble and bass clef. The treble staff contains a melody of eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Allegretto marziale' and the dynamics include 'f leggiero, ma marcato' and 'nobilmente'.

*pesante.*

The second system continues the musical piece. The treble staff features a more complex melodic line with some accidentals. The bass staff has a steady accompaniment. The tempo changes to 'pesante' (heavy), indicated by the text and the slower, more sustained notes.

*f con grandezza.*

The third system shows a continuation of the piece. The treble staff has a melody with some grace notes. The bass staff features a strong, rhythmic accompaniment. The dynamics are marked 'f con grandezza' (forte with grandeur).

*vibrato.*

The fourth system is the final one on the page. The treble staff has a melody with a vibrato marking. The bass staff continues with a rhythmic accompaniment. The piece concludes with a final chord in the bass staff.

*Marziale.*



## WRIST MOVEMENTS.

FOR LESSON IX.

First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes. The bass clef staff contains a harmonic accompaniment with chords. The system begins with a piano (*p*) dynamic marking. Pedal markings (*Ped.*) are indicated with asterisks and slurs over the bass staff. The key signature has one flat (B-flat).

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff features a more complex accompaniment with chords and moving lines. Markings include *cres.* (crescendo), *f* (forte), and multiple *Ped.* (pedal) markings with asterisks and slurs. The system ends with a *ten.* (tenuto) marking over a long note in the treble staff.

Third system of musical notation. The treble clef staff has a melodic line that transitions from a bass clef to a treble clef. The bass clef staff has a continuous accompaniment. The system starts with a piano (*p*) marking and includes a *ten.* (tenuto) marking over a long note in the treble staff. The system ends with a piano (*p*) marking.

Fourth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff features a complex accompaniment with chords and moving lines. Markings include *f* (forte), *p* (piano), and *ten.* (tenuto) markings. A *ritard.* (ritardando) marking is present over the final notes of the system.

## TESTIMONIALS.

6 East 53d Street, NEW YORK, March 1, 1897.

MY DEAR MISS STEBBINS:

Your testimonials from the celebrated Regnier, whose pupil you were at Paris, and your admirable treatise upon the "Delsarte System of Expression," persuaded me to give into your charge the pupils of my school, that they might be trained in that grace and flexibility of movement, in propriety of manners and dignity of presence which the Greek maidens must have been taught, and which in civilized nations characterize young ladies of the highest breeding. The results far surpassed my expectations. The enthusiasm of my pupils was unbounded, and at the end of the first term they all besought me to give them another. The exercises are interesting and health-giving, and the most untutored and awkward girl soon becomes gentle and graceful. It would add an artistic charm to the best society in our large towns if many of its most conspicuous members, those who arrogate its prerogatives and assume its responsibilities, could be induced to enter your classes.

I am yours very truly.

CAROLINE G. REED.

PARIS, 13 Juin, 1882.

CHERE MADEMOISELLE STEBBINS:

Il y a chez vous *un véritable tempérament d'artiste*. Les qualités dramatiques que j'ai reconnues en vous et cette ardeur de travail que vous possédez ne peut manquer de vous conduire à d'heureux résultats, et je serai heureux d'apprendre que mes pronostics ne m'ont pas trompé et que vous avez obtenu les succès que je désire pour vous.

Votre bien affectionné,

REGNIER

[The late M. Regnier was for twenty years President of the Conservatoire at Paris and was Sociétaire of the "Comédie Française." He was the instructor of Sarah Bernhardt.]

Madison Square Theatre, NEW YORK, Sept. 3, 1879.

TO MISS STEBBINS.

MY DEAR FRIEND:

I am delighted to hear that you are about to begin teaching. \* \* \* I have constant applications from people desiring lessons from me whom it is impossible for me to find time to teach, so I can undoubtedly secure you a number of pupils. \* \* \* *You are the only one of my pupils now living whom I can conscientiously recommend and gladly authorize to teach what I teach myself.* Faithfully your friend,

STEELE MACKAYE.

[Mr. Mackaye was at that time Manager of the Madison Square Theatre. He is the only American pupil of the late François Delsarte. Miss Stebbins now teaches from the unpublished manuscripts of Delsarte confided to her by Madame Delsarte at Paris.]

